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GoCarGo!

Okay, big news on the local front is that Psyche-Industry and Belier Youth Canada (BYC) records are no more. They've been replaced by a new label, Charge (or "Piano") working out of Montreal.

The new label is being jointly run by Randy Bayley (of Psyche) and Gushy (of BYC) out of the independent record distribution company, Cargo Records. And they've already released their first LP, *My Dog Pepper's and The Hightower of the Beast*. This might be the only album with the label 'Piano'.

"With Pepper we called it Piano records, but I'm the only one who seems to like that name," says Randy. "It looks like we might go with Cargo Records on the next releases."

The label is off and running, currently completing a deal with SNIPE, as well as planning to release material from Beyond Possession and the Anorexics.

"Now we have the money to do this properly. With Psyche it was basically me and Dan using our unemployment cheques," says Randy.

"Also, Cargo's 'Piano' is better able to push our stuff across the country. The label is aiming on releasing at least six records in the next year as well as working out licensing deals with foreign labels in order to go global," says Randy.

"It's a bit cautious, but I realize from Psyche that starting out with a bunch of unknowns doesn't make us a lot of friends in record stores. They like artists that sell," says Randy. "I don't think that we would sign the Anorexics now if they didn't have a couple of albums out already."

The label is planning on expanding to lesser knowns in the future, however. Their address is: Cargo records, 1190 St. Antoine W, #306, Montreal H2C 1B4.



BANNED INFO

opened up. In Montreal, Pad-Safe opened for MDC...

Quiesce of the Month: MDC's drummer upon seeing hair in his hair: "Man, coming from L.A., I was a lot of guys in dresses in my life, but you're the best-looking one," says hair. "I just don't know what to say to people when they see things like this."

Pad-Safe started to run out of LP's and a second pressing isn't planned, so get 'em while they last. They are planning a release of a 7" EP on a German label in December or January and hope to import some back to Canada at relatively cheap prices. They've also got some 16-track "10 song tracks" says Gushy sounding pleased this month. We're contributing to the 10th track, which would be Pad-Safe's own cover version of the power-music group Rhythm Aerobics on November 1st. *Pad-Safe*.

It's an Ugly World: Departmental Daze Voodou are heading out west on a tour with T.O.'s Shadow Men On A Shadow Planet who are releasing a disc on CO hopefully before the end of the year. The Graswassers have a new release coming in November. The D.W. Voodou might have a new LP out before Xmas, while their first one is currently going into its third pressing. The DVDs are also working on a video for Beachcombers (What? Not Carting?).

Letters

ting attention. And now this: "Aggressive pop?" Cockroaches' powerfully belligerent pop. They're so fucken nice it makes me cry. Their piano shirts, wear-able haircuts, faded jeans and up-beat riffs make me pale.

"Surprisingly decent?" Get some good music up ya, Blue Rain? Lime Spiders? Moonlite? Blittrday Party?

People seem to think we're a bunch of kids who like to eat. *Blittrday Party* has the most vibrant underground/rock-pardon-the-expression-wave/brash/hoarse one, music score.

Others worthy of a listen: The Shaggers, The Beasts of Bourbon, Little River Band and Lebonne gri-

Olympic Sideburns, John Kennedy Love-Gone-Wrong, Trifidz—I could go on, and probably will. (Sorry, I'm writing your lines). But no, I won't get carried away—give CO a go, give Cockroaches a heave and give yourself a case of beer for an excellent reg.

A parrotish 'male'

P.S. If, as your interview with Coastbound suggests, you're interested in writing a book on the history of the Montreal music scene, in CO all you know about *Men Without Hats* is that they sing a song consisting of the line "and if you're friends then there they're no friends of mine." *Bela Voyno* and others, however, are popular.

The annual Voodoo Bar-B-Q is still around, happening December 9 and 10 at T.O., the 16th in Ottawa, and the piece of resistance here in Montreal here is Montreal on the 17th. Offer, yo, guys, ride out an all-Or just pay for the last one, come to think of it.

The *Greasehouse Party* Montreal's fifth year are putting down roots for their third solo album. "We're looking for the right spot," says someone in the background. "Yeah, we're keep-

ing it secret from ourselves," says band guru, Neil Mountain. *Greasehouse* is getting distribution in France through EMI, and a compilation CD of the first two LP's is also getting French distribution.

They did an extremely successful cross-Canada tour in May and June, doing 24 shows in 30 days and plan an even larger tour this fall. "We're gonna cover every fucking town in Quebec in Southern Ontario," says Neil. "And

Capital Punishment

I remember all that red, white and blue conservatism, three jerks-a-people scene. There's the best, The Town Cries, The Scarlet Knights, and The Whirlwings, are still live highlights but pretty quiet about future recordings. Damn those big record sales.

Skateboard Godz-Graze's concert are threatening to continue, but without a break and a part-timer, it looks lame-brain. Now on the long side, Preston Stade have lots of new silly tracks that should appear on a new solo effort of theirs, *Pad-Ball* (Pad-Ball and the Pad-Boys) and the Pad-Boys should be the Pad-Boys. *Pad-Ball* is the most dinging a great What's So Funny About Prince Albert and Understanding what the Waffley-true through The Oldie Big Around. They, to the way, are the same lounge sleeves that appear on the later *Coast From Canada*.

The black-suited, white-hatted country and western family of *Burn*, or so members of The Black Donnellys are playing again, but their live concert is still on hold.

Over in the sparkling new crowd, The Pad Descenders have gone from 10, highflying to a high future in a couple of their awards, although their manager's sonne is in the *Author* growing trees, so

that's fine. But there's still Skatelife. What's new is funny. In fact, they're awesome. They have all the traits, all the mannerisms, all the affect and play unbelievably so funny. They're just that cool.

Speaking of affect, and no kidding, around this time, The Jaws and the Pad-Partizans Family, Antix, are getting big. *Verdy* (Erica Brown) so believed up that she agreed to appear in their new video, *Cold-Showdown* and *The Killers* (Dwight) are far behind?

Turning to classic: *One Step Beyond* (shouldn't that be *One Step Back*) and now mostly small roads, have had a new lineage, PTO, where the hell are *Biga Aviation* gonna play now? *Maybe the Sun*, *Galaxy*, *Sax* or *Ukulele* (depending on the day of the week) are the ones to go. *One Step Beyond* are still around, *Verdy* (Erica Brown) is still writing music, in fact, in fact *One Step Beyond* is here for the live bands, but the black lights are gone and you gotta be more to although when the dance stampede begins. *Verdy* (Erica Brown) has an extensive collection of fluorescent t-shirts?

A Little Mis Under Standing

Dear Eds, (Montreal)

I'm writing to take issue with your latest issue. The Cockroaches (*Single Only* section) rock. As a travelling down underweiser it passes me off to see bands like Crowded House, Little River Band and Lebonne gri-

P.P.S. "Heads" is affectionate. It's short for *pinheads* (drunks) and there's nothing dumber in the Aus. beach.

P.P.P. If you don't publish this, I'll gonna find out when you live and play *Johnny Hates Jazz* loudly at 10pm.

Hrrck, we'll print anything. What I can't figure out is how come we can print a bunch of reviews of original music and not get any letters when you need just for something silly like that single review. Anyhow, as to the mask, I wouldn't know as the Cockroaches (or any of the bands you mention. Ta—ed.)

It's a Wonderful World

Dear Warren "Mr. Wonderful"

Some questions for the witty...

"The only thing worse than being talked about is not being talked about."

Most Respectfully
Yours,

Mega-Fest Down the Road

by Warren Campbell

Finally a reason to get to Toronto. From the 18th of September to the 2nd of October the first what hopefully will be an annual event will take place. The Toronto Independent Music Festival will be going on at over 20 clubs in the downtown area.

The rest of Canada will probably read this and go, oh great, an independent music festival in Toronto with all Toronto bands. Not so, "says one of the three promoters/publishers of the festival, Ashley Hillman. "We are trying to bring in artists from all across Canada and are trying to make the representation as national as possible. The reason were doing it in Toronto is because we're based in Toronto." Of the 150 or so bands playing during the five days there will be a 30-35% Canadian contingent with the rest coming from all over North America, South America, Europe and even Asia. In other words, the world.

Hillman, who together with Debbie Ricka and Joanne Small of Joanne Small productions are taking on this endeavour with the full co-operation of corporate sponsor Molson Canadian and most of the clubs in the city, "We are trying to keep it as independent as possible," says Hillman.

A fine example of this cross place when I was down at the offices of Joanne Small Productions and a band from Vancouver called the Flow phoned asking about playing the festival. When there was talk of it being too expensive to get to Toronto to play the people at 13 Prod. insisted of setting up a tour in the area for the band to make it all worthwhile.

So far none of the international bands have been announced but from a list that I peeked at you can expect some of the biggies in the International Independent music industry will be playing or plan to like the Corps, Silver Dollar, The Diamond among others. "Our aim is to get a Canadian band to play with an international one to get a cross pollination of styles," says Hillman. "The music will be very diverse to different cultures and the eight big indications are that most shows will be in the \$10-12 dollar range."

Not only will there be shows for people to go out and share will also be seminars happening on the 1st and 2nd of October which will help bands on the ins and outs of the music industry. Seminars will be conducted on such topics as shopping a demo, making a video, signing contracts, dealing with bookers/concerns and campus radio stations and touring among others. All of the speakers will be people who have progressed in the music industry and should know what they're talking about.

So go the 55 bands together and leap on a Voyager bus and not some of the better "undiscovered" names that the majors have ignored.

we're going out east as well, which we didn't do this summer."

Says O.G.'s General of the free tour, "Well, Tony [of Wooden O.G.] toured Canada with the Crosses and I and I."

Talk Shop has recorded a new showcase demo in a basement somewhere on the South Shore which the group's very happy with, but which it's only been around to taste and to show our friends. "We're not playing much recently, concentrating more on writing new material. 'We're not in a hurry,' adds Rende. "We find things are going pretty quick."

Festivals Galore! Department:

Not only is there a mega-fest happening in Toronto (see the story where-abouts are here), there's also a day-rover festival happening out west. Fredericton, NB, the R.E. M. Festival is hosting the tour on November 4 and 5 (with a Clay Pakay Day for those who care) with 17 or 18 bands.

According to yr older organizers, the music "It's mostly hardcore, punk and rock 'n' roll, with a little bit of jazz and experimental music." Most of the bands will be from New Brunswick and Halifax, with a couple from Montreal just for good measure.

Just to keep things easy just east the Rockies, O.T.L. is just recent-ly announced the Shaggyheads (quad 'n' roll), Decade of Dreams (alternative/rock-a-politically you get the drift), and Lloyd Mason (jazz). Plus they'll play a record Venus release in the rear future along with an LP from Halifax's All Good Childrens. The east coast is hopping.

If that isn't enough festival fever to make you hot (we're not talking, that is), Duncan at W.O.E. (Wooden O.G.'s) is also putting on the 1st Annual New Music Festival, planned for March 2 to 12. This year the plans call for "More bands from out of town as well as some Montreal bands we've never caught before because they're



CRIME is a new comic magazine available around town. Pick one up, and support local artists.

book on tour." An idea is kicking around to expand the festival and interest it in a live LP.

Speaking of VUT LPs, *Loops* is finally here. After a long delay, it's out in Montreal and to be out in the rest of the country this month, exactly a year after its scheduled release. Duncan's happy with it but has no definite plans for a *Loops* 4.

Independent Mega-Tour Department:

The largest touring schedule independently run-up that I've ever heard of has been frenzaged (by far) over six Rhythm Activites. From September 11 to 13, the tour is making a stop down the U.S. east coast from Boston, via Burlington, Burlington and several dates in New York. They're back in town for a week before they head off to tour in Europe: Holland, Germany, Poland, and 14 days throughout England.

On October 28, they're back in town, play a show at Full-Scale on November 2, and then go across Canada for 2 months and then down the west coast for another month. "It's a real tour. They're making things interesting while they're away, they're releasing a new 8-song cassette before they split around *Loops*'s last at *Chill*. "It's a bit of everything," says the *Neveras* half of R.A. "One's a commercial, one's at

instrumental, on another we have a full band. We also use an acoustic guitar song." AND they're recording at CRSG this month. AND they're releasing another tape when they come back in January. Maybe Norman and Dennis should take up smoking or something, they've just got too much damn energy...

Or The Speed Metal Fest: Valved had to cancel a summer tour when Piggy got ill. However, they're making up for it with a new tour in the works. With Piggy off the heat in making a quick and complete recovery and then going out and partying like crazy. Meanwhile, Vossell will have to make do with their new LP (the fourth *Dimension* Masterpiece).

The National Campus-Community Radio Organizations (NCCR) mid-year conference is coming up in Halifax. The NCCR is a loose band of primarily college stations that holds these meetings once a year in order to share info and ideas and no radio execs can party their brains out. One comment from General of Vossell about this year's conference: "Never anything if it's called a 'festival'." Thanks Gerard.

One important development at this year's conference was an agreement between the college and the much more powerful and the two powerhouses' rights organization, over payments to artists. Ya see, these two orgs' collect money from radio stations and pay musicians whose songs are played. But before, they wouldn't survey college stations so all the money would go to Top 40 artists. Now money paid in by college stations will be put in a separate pool and given out to artists played on them. The new General of Depta Vossell and SNUV's actually paid for being played. "Bottom line," says Gerard.

Mark Mack and the Sons of Three O'Clock Train Department: Okay, I'm old. Three O'Clock Train is no more. Still Son (guitar) and Pierre (bass) are gone, replaced by Blaney (drums) on drums (the also plays for Paginero) and Rick (bass) on "guitar, pedal steel and maybe a little star." They're still on the road, though. Michael (Keyboard), the recently separated Silverchild, is now touring with his wife, Linda by bringing in Peter L. Lee, Circle Jerks, D.R.V. and Death Sentence, not to mention 10 more or so other touring acts.

The present incarnation of Groups in concert with appearances by the Corky Dakota Shakes, Missy Morn and the Rascals. The Rascals will be in the International House of Your Home and Change of Heart, who gave an excellent show a little while back with the Silverchild and Kurt Slaughter.

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It's been mostly all-new material since the band plays," says Mr. Mack. And, on second thought, "Oh yeah, we're not playing any more. We're working in the studio." And finally, "There's O'Clock. True but always been the Mack MacKeanne project. I'm not selling out, I'm just going to do what I do."

The Hounds have been recording three songs for a single release and should have them out sometime this Fall. "They're just Full type of songs," says lead ho-dude Dan, who says

they're not fishing around for a record label yet. "We're trying to get the product before we flag it."

They also been playing much lately because of the recording, but we're 99% sure of playing a Brave New Session in October with the former frontman of TV21... And, oh yeah, Dan got an "A" on his thesis. That makes he won't be talking to on filmsets any more. Congrats!

And A Heavy Congrats to ICP (of Full Satin and Karis), who tied the knot at the top of Mt. Sutton on August 27.

Alankar, Alternative Issue are on vacation. Mac's gone to Brandon for six months on a Canadian World Youth Exchange, but the band is definitely coming back in February: "We want to rock out. If anyone wants to see up a world tour, or even a West Coast tour, we'll do it," says Fred. "Plus" tour

dates have yet to be set. On second thought, if you've got a van, we'll travel."

In the meantime, they have a new four-song demo recorded at CRSG "but as housebands still haven't got around to making copies," says Fred. "We'll tell people to phone (CRSG and CKWG) and request it." Okay. More A.E. info will be put forth. Alternative Issue, c/o Fred Gackmeyer, 738 Cornwall, Suite D'Urg, Quebec H2X 2M7.

And that's it for yet another... yeah, yeah, you've heard it before. But if you've got some propaganda you'd like to blazon to us in next month, give us a call at 483-5172. Right. Ta.

Banned Info is compiled from the Radar Guide wired through by Paul Gott and J.D. Head.

The Big Show In T.O.

by David Jones

It's been a summer of changes in the Toronto club scene starting with the Silver Dollar's firing of Eric Lefko, their aggressive booking out. Apparently he was a little too aggressive, bringing in too many touring acts and the 1,800 capacity of local bands. The Dollar decided to promote Toronto talent and save money by dropping Lefko and his band.

Recently a hot spot, the Silver Dollar is now just another club. No matter, because in the Breezy competitive A.D., and there are always others to take over. Accordingly, the Khan's Curve quickly snapped up the activist off of the Dollar's white elephant (but he's been lured by Lee's Flyer, Moshers, the recently opened Silver City), showing itself to be willing to play hardball with Lefko by bringing in Peter L. Lee, Circle Jerks, D.R.V. and Death Sentence, not to mention 10 more or so other touring acts.

The present incarnation of Groups in concert with appearances by the Corky Dakota Shakes, Missy Morn and the Rascals. The Rascals will be in the International House of Your Home and Change of Heart, who gave an excellent show a little while back with the Silverchild and Kurt Slaughter.

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they're not fishing around for a record label yet. "We're trying to get the product before we flag it."

THE CIRCULAR SLAM

T Secondi and the Circle Jerks played a show on July 17 and I saw the Circle Jerks. I wanted to interview all of the jerks, but I was told that the other members had gone dinner. I only had the chance to talk with the frontman of the jerks, Keith Morris.

Ron Gaudio: So who is the new bassist?

Keith Morris: Chris Pollio and he used

to be in a band called Magginedeth.

Zander is now playing with the Stooges in England.

Ron Gaudio: What are the Circle Jerks?

Keith Morris: We are considered a punk band, but we are basically a hardrock band. If you listen to a lot of our songs, we play a lot of different tempos.

We have been accused of being a power metal, power

rock, metal, whatever.

We are a different combination

of rock bands—just bring the Sex Pistols,

Motorheads, the Clash, the Damned. Now

what I would call a second generation

of rock bands. I am similar with from

L.A. like X, Black Flag, American

Sermoners. Then you have the third gen-

eration which is Black Flag, Dead Kenn-

edey, Ministry, etc.

Ron Gaudio: Why do you play under the name Circle Jerks?

Keith Morris: We don't get a chance to play in L.A. very often and occasionally a show

will come up where they

want us to play but we can't

can't let us use our real

name. So we just use Circle Jerks.

Ron Gaudio: Why?

Keith Morris: Some of the places

may be 21 and over, or

a club that doesn't want a lot

of punk rockers or a lot of

punk rockers. So we just use Circle Jerks.

Ron Gaudio: When did the band get

together? Who formed it?

Keith Morris: My friend's 16th birthday. I was in

Reid Kress for about one year and he

got tired of these guys not wanting to play

it. First we had a few shows, we were

the seeds for four or five hours even if we

were playing that night. In those days I was an alcoholie and did a lot of cocaine. Now

I wouldn't because I have the energy

now to play. I am not as high as I used to be.

Ron Gaudio: Do you play a lot of double

shows like you're doing today?

Keith Morris: No, this is very rare. We don't like

doing that but we have to because we have so many

shows in the area.

Ron Gaudio: Musical influences?

Keith Morris: I don't have any real influences. I

listen to so many different types of music.

The Ramones, Sex Pistols, MC5, the

White Stripes, Motörhead, the

Plasmatics, Dead Kennedys, The

Velvet Underground, The Rolling Stones.

Ron Gaudio: Any change in musical style?

Keith Morris: We have spent a little more time in

the studio and we have been trying to make

little more metallic, more heavy metal. But

it's not a premeditated thing. We didn't sit

down and say we're going to make a heavy metal record. We just write songs and whatever comes out, we do. I guess we are influenced somewhat by our environment. We are in L.A. and we are living around L.A. and especially Hollywood.

Ron Gaudio: Why are you touring with T

Secondi?

Keith Morris: Because they are great guys, they're

all around. We get along really well and

things work well with them. It's a simple

thing that we have in common.

Ron Gaudio: A lot of your songs are critical

of America and its policies. Do you

feel that you are a voice for the voiceless?

Keith Morris: I live living in America because

there are a lot of things we have that other

people don't. I don't like the police and the

government but I am going to have to

work with them to get things to go. Grass and trees in, try to

improve it, do what God has you do to

to get by.

Ron Gaudio: Have you ever been successful

by Bay-wavers or partiers?

Keith Morris: I don't think so. I am a

little bit of a straight-ahead band in

my mind. We haven't been labeled by

anyone. We don't play a lot of shows.

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Ron Gaudio: Why are you touring with T

Secondi?

Keith Morris: Because they are great guys, they're

all around. We get along really well and

things work well with them. It's a simple

thing that we have in common.

Ron Gaudio: A lot of your songs are critical

of America and its policies. Do you

feel that you are a voice for the voiceless?

Keith Morris: I live living in America because

there are a lot of things we have that other

people don't. I don't like the police and the

government but I am going to have to

work with them to get things to go. Grass and trees in, try to

improve it, do what God has you do to

to get by.

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- NEW LP IN SEPTEMBER

SC U.M. is an old name in the Montreal music scene, but it's a new band in the neighborhood. After losing members last year, the group was recently reformed with only one member of the original group remaining. Two new members—vocalist Pat Georges and bassist Jim Weil, referred to as above the reiteration...

RearGarde: It must be difficult coming into an established band like SCUM and being the new vocalist and bassist...

Pat: Yeah, it is difficult to compete with Andrew [the old vocalist], but I'm not the one to compete. I'm gonna do my own thing, hoping that people will like it because it isn't the same. As far as the old songs go, they're still pretty much the same but they have changed a bit just becoming the new line-up.

RearGarde: How has the music changed?

Jim: Well, I mean, I play the sexual game—new name, new guitarist, a new bassist, Keith Andrew, a really good bassist. Michel Lévesque is an decent, Michel Pearson, the remaining member from the original SCUM.

RearGarde: So Georges is the only original SCUM member.

Pat: Well, I'm the only one left in the band. I'm not really not an original member, but I had been with the band before Jean Lorie left for the Nids.

RearGarde: So the band has actually broken up for a while?

Pat: Yeah, for about four months. Georges got really depressed and Andrew, the old bassist, and I always talk about getting Georges back into it. And when he came back, Georges and I decided to archive Andrew in the band—for some reason he didn't seem to fit the style any more.

RearGarde: So now you're a brand new SCUM. Have you thought about changing your name just to do away from the old comparison?

Pat: I'd like to change the name, but our tour player and Georges still want to do the tour—Georges still wants the songs and the style is still the same. It's not like anyone in the band before contributed musically or lyrically. Georges did all of that. Maybe we could call the band 'Georges and SCUM' or something. (laughs)

RearGarde: 'SCUM II' or 'The Re-

turn of SCUM'?

Jim: Or 'SCUM'... just change the name around.

RearGarde: Does it ever feel weird, saying you're part of SCUM?

Jim: It does for me. I've only been in the band for a month and a half, so I'm not right now 'cause there was so much happening before I was in the band and now I'm just sorta the new kid on the block. I'm just wondering if people are gonna accept all these new members and get into it the way they did with us.

Pat: When I first joined the band, I had to face up to it, it didn't feel so natural to be back in the band. Some people will like it. The only thing that felt weird was trying to get people to like me as much as they did Andrew, because I remembered seeing shows of SCUM with Andrew and we're definitely a band gay to beat on stage. He was energetic and he'd been playing the songs for five years—he'd been playing for the years. That's in the new song we have now, 'I'm a cancerous tumor.' All the new songs have been completed by the whole band—even though they've actually been written by Georges.

RearGarde: Is your tour mostly old or new songs?

Jim: Well, it's about half old stuff, half new. The old stuff has been revamped, with the second guitar it's been shaped up. It's not the same songs, but we've added some new ones.

RearGarde: Unlikely you have to recruit members from the Maritimes?

Jim: Actually, Pat and I are the only two from the Maritimes. We're from

New Brunswick. **RearGarde:** What is this thing about coming from the Maritimes— it's sorta a lot of Montreal bands have members from there nowadays.

Pat: You guys get out of there as fast as you can. If you're from there, you live in it to leave it.

The whole time I was there, about eight years— I was in Halifax before I moved to New Brunswick—I was there in the same room and everyone was talking about moving to Montreal. There were guys, like Smith and Evans Macdonald, they were the ones who started the whole thing. They moved up here and now they're in Montreal. They're still there, but Evans did it. It's easy to move to Montreal.

After that I moved to Fredericton and no one there wanted to leave which was kind of cool. But then after a few weeks it's like, 'oh, we're a少数.'

RearGarde: To then a town happening in Fredericton?

Pat: There is a town, but it's not quite as nervous as St. John, where Bill is from. Bill is from St. John, he's got a job, there's not much backstabbing there.

Jim: But it's just really hard to get things going in these smaller places, but you have a certain sense. I was doing shows in St. John and the same people would come to all the shows. They were real dedicated and into it but if you didn't have the capacity you had to leave. We had a band from Toronto and 1000 people would show. I'd have a lot of trouble if just twenty bands were there.

Pat: Yeah, I tried to get on shows with this guy called John [Bousfield who was

the student president at the University of New Brunswick, and he'd fund all the cash and I'd get the bands and we'd put on shows at the student union building of UNB. And they'd hire 20 campus police and it would be like some campus police who would surround the stage and anybody who bumped into them would get beaten up.'

RearGarde: Sounds like Concordia security... Someone around here wants to know if any of you guys are from the States.

Pat: Not really. Actually, Georges was born there so he has dual citizenship. But that doesn't help in getting shows. He's from a small town in Ontario, he's from a small town in the border and it doesn't have a theater. Pat: There were actually three people who had dead ends with an when we tried to cross the border. The one guy who was going to meet someone for us, one of the drivers, Dwayne, who had lived in West Virginia for a while, and Georges. And they still wouldn't let us cross the border.

Jim: And they took away Dwayne's citizenship for three months.

RearGarde: Your new demo is called 'The Hell Mix'...

Jim: Georges [Weil] did that, but the reason I did it was it was just a joke, but if you've a been paranoidly dubbed down now. The reason for this is that we did it at McGill University and it was supposed to be a demo that they could possibly buy to play it.

Pat: And it was supposed to be mixed properly by this chick called Rach [Rach's last name]. (Laughs) But she really didn't do a great job. She

really did a rush job.

Jim: Yeah, it really didn't turn out the way we wanted so we've just been using that as best as we can around the city.

RearGarde: Sounds a lot like the old SCUM to me.

Pat: Well, it's the same style. Georges had written some of the new stuff before the old SCUM had broken up, and I guess he just never had the time to put them together with the band. I don't feel it's a lot like the old SCUM.

RearGarde: Any differences you can point to in the new sound?

Jim: Well, the vocals are definitely different. The bass is more raspy, more distorted, we've a lot more riff-type songs. I think that's a big difference right there. And Pat, the bass player, is really good and he's putting some [SCUM] into it.

Pat: Phil [Weil] is from a metal background, so he's putting in a lot of metal-type stuff, and Georges is also writing songs with more of a classic type influence. Like it's more metal band or anything like that. And we don't have a hardcore either, not at all.

RearGarde: I never really considered SCUM hardcore.

Jim: That's [laughs] but that's what the way the bands always seemed to get classified.

RearGarde: You played several gigs out of town before setting up your first show in Montreal?

Pat: We wanted to go some money together to get down to the States. We had this train tour set up, but that got canceled when we got turned back at the border. And we also wanted to get a feel for the music—a warm-up for the American tour that never happened.

Jim: Not only for the American tour, but also we always thought it would be important to play some shows before Montreal so we could be more good here because I guess it's one of the most critical cities in the world to play.

RearGarde: Now that you guys have a Montreal show under your belt, are you going to play more often?

Pat: Probably about once a year. We'll be playing some shows in Montreal, the big ones, like the Forum, the Molson, Maple Leaf Gardens, and around the city in Sherbrooke and Quebec City.

Jim: We don't want to do too much of an overkill, like some bands in town [Bacardi].

Interview conducted by Paul Gott.

the return of SCUM



A LITTLE UNDERCOVER WORK



By Brent Harrell

As a young writer I've spent most of my time trying to find a voice of my own. A voice that is unique enough to be heard amongst the countless throngs of budding songwriters. A voice that would be sensitive enough to touch you but strong enough to make you listen. A voice that would ring out clear and true, like a dry drop of water. That's it. It's my kind of all down hill blues here.

The following paragraphs are a first hand account of a phenomenon that affects us all. It has silently control our lives and we can not escape its influence. This "it" that I speak of is paradoxically is fashion. The origin of fashion has always been a heated topic of debate for untrained intellects and flimsy looking media themselves. (Neither of who have ever been fashionable.) But in my opinion these half baked analytical efforts are useless. One must delve deep into the soul of the manipulating mystics of fashion. Which out of full measure and expense is at the perched public. And once my fellow writers is exactly what I intend to do.

First we must answer ourselves, "Where does fashion come from?" Then we must answer ourselves like so, "This fashion originates on others covers, just like the ones found at CDSG in the new release section." This my pretty little friends is the first step on the long and winding road that we travel in a hazy atmosphere of that all too elusive concept of fashion.

Outtriveling the Peacock by Little Charlie and the Nightcats is a prime example how fashion can influence the popularity of a band. There are four members in the band and not one of them has a fraction of fashion sense. True the lead singer and the bassist are both. Charlie and his wife. He hasn't yet realized that his teeth will always clash with whatever he wears. Not only are they less shiny (which is a result of "over-buffing") but his lower jaw has decided in return to his skull, a definite fashion drawback. I have never heard of "Little Charlie" and "the Nightcats" and I am sure that the members of CDSG (as we can conclude with the utmost care) that an unrefined sound and in directly related to an album's popularity. (I don't believe I just said that.)

Okay. Let's move on to something even more monotonous. The Butt-thin Sheeves album entitled *Memory to Seven*. This album cover is a nobly bland visual representation of what you would look like if you had run heads. If we search through the vast and mindless trove of clothes we will always be able to find an apposite saying and in this case find some empty space as well. It has been said that two heads are better than one but the meaning of a two heads is that we can modify the cliché and say that two heads are better than one. (I don't know where I heard that but I know I heard it.) I've heard that the Butt-thin Sheeves are indeed butt heads but I also know that I'm sort of hearing. Enough of this ridiculous nonsense, time for some orotundic stupidity.

Let us take this time to suddenly gaze upon the album cover by MDC happily entitled *This Blood's For You*. When I look at this cover I am overcome with a mixture of sadness and happiness, commonly known as the oh-so-united melancholy of Christian grief. The band is apparently dressed in the most fashionable of Christian garb. They are seemingly passing through a dark, almost tear and blood stained, purgatorial hell. I am still in my share of the psychology of this. I know what's going on. So, to slightly skip away from the topic of fashion which I have been giddily avoiding for so long (the fact that there is *nothing* on food on the table. That's a *big* *nothing* I'm talking about.) This group is sporting that faintest faintly apocalyptic, semi-dramatic, drastically serene look.

The reason this one is bad is because I just found out that Jim got an A. Jimma got a B, and I only got a C. Just leave me alone. I'm going out to get drunk. But please keep in mind. You aren't welcome out there in what you wear.

Oh yeah. If you ever find yourself lonely one night take a look at Jason's album entitled *Up Your Alley*.

THE RAZORBACKS



No wigs, no plugs, no amplifiers. The Razorbacks first played together as breakers in Ottawa. In 1984, at The Whispers they opened for The Clash and the Clash opened for them. And another rock 'n' roll is only way to describe these guys who borrowed their name from the *Rocky Horror Picture Show*.

The Razorbacks bring Celtic Campus style to April 19th with their own brand of Joe Cocker. The Razors can still be found all over the place. Their music is crisp, their offbeat style includes playing the bag pipes on his head, spades and like a bunch of madmen.

With a name like "Razorbacks" the name comes unexpected. "Six weeks ago, I stumbled a bass in St. Catharines." It was laying on Tim (Kenny) was standing on it and it gave way. All the seats split and the bass was still there. It was like a giant big alligator," he explains.

Extra bracing was added inside for the show to go on. As the comedy local press has noted, himself as "the bassist and the alligator." That's no lie, because, no nothing. I'm the alligator when Tim wants to play a solo.

The four independent band to ever have an album sale at Simpsons, The Razorbacks are a bit different. *Circumstance*, *Underwater*, *Rebirth*, *Finally* and early *Boys* influences.

"People tend to call us Razobilly, which is wrong. It's an easy label to throw around, but we're not a doo-wop band. We're no Rock 'n' Roll mostly. Our dynamics. Don't let the name fool you. They go on to explain that Razobilly has more of a country, honky-tonk feel to it.

slapping sound that their's. "We all have the same influences. No one band has this band. Everyone is open to ideas, that's why it works. We have to be open to ideas, we have to be open to each other. We're all good band mates, any lead singer/bass guitar: Tony, Kenny."

The main philosophy is: "to keep everything simple, because if it's too complex it's hard to play." Kenny adds. "Lead guitar for example, you can't be over complicating the importance of 'sticking to your guns when you gotta play music'." The singer, Razobilly rhythm certainly has been born, *sacrificed*.

Music and melody are the source of the band with a strong emphasis on atmosphere. Don'tchay keeps the beat intact with a single drum on stage. "Accents are always very variable. In these situations are always very variable. That's the double bass for play. Lots of turns and turns fluctuate in these volumes. It's like a person breathing on the drums. They're just breathing, so you can't count on each for the same thing. You can't count on the sticks on a big fat or electric drums are a lot more indecisive and evocative," explains Don'tchay.

Why band you ask? "We're a band because these fast little songs, the track would be too strong, too much like a machine gun, so besides giving a softer sound. There's a nice kind of instability with the energy of the sound. It's not a band that's a band. It's a band that's a band. A lot of bands are based on the fact that each person is a virtuoso in their own right and it ends up as a group of individual

open showing off their instruments. We're perhaps more into the holistic era, the total act," says.

The band certainly works well together, comparing many other bands to a whole bunch of amateur talent. "I can sit with a whole bunch of people and play many instruments (guitar, harmonica, whistle, lapsteel) so I'll always sit," says Cerrone.

The following weekend a firework in the origin of the Razorbacks surname recalled the band's name at The Pagoda concert last fall in Toronto. It seems that Kenny there has gotten so used to the only to get his band open with it. (Gentlemen's) ladies were laughing and cheering, clapping, clapping. By the end of the show they were all covered in blood. They didn't stop playing.

Each show is an organism. There are no set times, no stage managers, no set up. No audience. Not unlike a jazz band they all make up each other's parts. Like in music one Kenny recalls. "If you see this guy over here (Kenny) and this guy over there (Don'tchay) and they're not doing what they're supposed to do, they'll just stop. They'll just stop their faces." The members provoke the audience to get up - dance with such joyful tones as "It's a Lonesome Night", "Don't Know Who You're Rootin' For", "I'm Gonna Make My Baby in Africa" and "So Much Pain".

If you missed the show, The Razobillys plan to be back in town soon. Auditors in Montreal "give you a chance to see them. They don't play in the same place. The crowds are good," concludes Cerrone, Joe.

Later view conducted by Smaja Cichok.



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COWBOY JUNKIES

By Maggie Deffitts

I am a big creature, bold like timber and strong as a bull. My intentions are to be as tall as the trees, standing up in the free air like a single pine tree, and I am not afraid of anything, nor the dance. If we walk somewhere together and someone asks me who am I, I say:

The writing gets a bit of a磨礪 (磨礪) problem but when it has started you could hear a car stop. Something about the writing voice is very strong. Tommies makes people stop what they're doing and listen. In that it does. The seven part band, *Lead T* remains there but Tommies seemed to transform the entire crowd into a drugged mass and boy I wish had no heart.

I have no regrets. I had a feeling the show might be that good, so I prepared a tape of it for my radio reporter colleagues and have been trying to "sell" it ever since. I never had any royalties, but I did receive a modest fee. I think I had the right to use the show because I had bought the albums. I would have bought the show albums for myself after the show. The *East-Enders* of British music, and the *East-Enders* of British television, recorded in a London Baptist Church. Thirty years of British TV music history were recorded in a single night. I think it's a remarkable achievement. The tapes have been used in many different ways. The process is a digital recording and it's a valuable tool. It's a really fantastic recording, which no producer wants. What can you do is you set up around the microphone. Close or far depending on who has laid you down there and who you play, like me I play the piano here.

You get away from all that tracking, we don't have to do any over data or

anything like that. Plus it gives us a chance to play as a band and play each other's instruments for the studio. It's really dead in the studio. We kind of went a little bit away from sound, we got the best in both worlds. I've sound guys to live in a really good room," says **Jeff Luttrell**.

about their style of music, to admit or not. We're sort of being labeled everything these days. Folk country blues, psychobilly, we don't know we just pack a salter of the day and go with that.

I guess all these influences are there and people try pick up on whatever incarnation's parts clarify the ideal. I'd just get to the point where the new work defines itself. It's a new business model and that's what it is and people understand what the new work is when they hear it.

After all the new songs that've been written, it just happens naturally, we've just had one writer, in case of what we're doing in all aspects, and there's another aspect which we've added. We've had more time to do it, it's been trying to get a sound together that we liked.

Initially we'd always be playing a absurd 'Here we are' kind of repertoire as much as Marp and I can gather more and more in terms of song and song, and the band can put them up right away because we all know the niche we fit into and everyone

A black and white photograph of a man standing in a doorway. He is wearing a light-colored, short-sleeved button-down shirt and dark trousers. He is leaning on a cane and looking towards the camera. The background is dark, and the doorway is visible behind him.

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Just over a month ago *Sudden Impact* came down from the Queen City in play. *Ensignes*. Even though the club wasn't exactly packed, and in spite of being plagued with technical difficulties, the band still put on an exciting and rewarding show. That night I had the pleasure of interviewing them.

Burgarde: Let's start from the beginning. How did Sudden Impact get together in the first place? Warren: you called Micro Edge at one point?

Strollers Impact? What happened was we were all part of that whole skating boardroom. We started skating back in like '77 and there was a big huge craze back then like there is now today. It's come full circle. Back then it was all dabbled off and a few of us just kept on skating. And what happened was a bunch of these guys who were totally stoked created skating moving right across all ages and stuff and that started making things like Thrasher bands and there's a skull skating in Toronto and people who were just into skating started getting into music longer like that. Out of all these various skating crews created friendships like the real Scott and Ross. We were just into partying and skating.

is observatively though.
ReseGuide: Do you have a follow up album planned for *We Rese From The Heart*?

Smooth Impact: We've finished our second album. It is just waiting to come out. It'll be very early soon, a couple of weeks. It's been waiting and waiting and waiting. It seems like it would never come out. Every band goes through the same process. But we're happy with what we've got and it should be out next year.

Reinhardt: Is there any change or direction from your first album to the new one?

Staples: Lotsa change. We didn't play quite as fast in our old stuff as we do for "Everything" is a lot more complex, more refined, I guess. And it's not really deliberate either. It's just a natural result of playing together and having around. In a few years your interests change and the musical progression as we change as people, which is really good because when we're creating is just not enough, and if I honest music is and it's changing if it's changing and some people like it. It's just really hard for a whole people were calling it that's not an influence which is good.

you listen to now?"
Sudden Impact: Oh man, a whole bunch of stuff, everything. Like you wouldn't believe it kinda like The Swans, Sisters of Mercy. I get into newer and newer defectors kinda on

100

the business for thematives. Because tonight it just so happens they were carrying each and every single person, even people who look old, for some sort of I.D. We've been told that for this show they were particularly heavy. That was a little bit of a bummer but we got up there and it was hot and we still rocked out. Then I had a little problem with my

people to know the new names because we've got ones which we think are just as important.

as happening.
RearGuard: Okay, if you could be any
trans-produced marketable try what
would you be?

SUDDEN IMPACT

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Montreal Impact There is a lot of difference actually. Toronto's sort of uprooted it's a lot of bands. There is a lot of good bands that come out of Toronto there is a very lonely atmosphere in Toronto that would work in this program I think. There needs to be this general subculture crowd. We put a lot of programs together that are aimed at the general public. I think a lot of people in Montreal it seems so much more of a possibility as to who a person can meet and play the audience is much more varied picking and choosing. I don't know if it has to do with distance. It has to do with location if there's no one just coming to play. I think Toronto has the bigger crowd. I think there's a lot more of a variety of shows this summer, for example that are going to be put on because the other promoters are just not confident that they can draw in Montreal as well.

REAGAN What did you think about the show tonight?

Stadham (cont'd): Oh man, it was pretty fuckin' crazy. First of all, we didn't have the biggest crowd because apparently there was some sort of problem going down outside. I don't know what's going on here but it seems like there's a little bit of a conflict between promoters or. Maybe some promoters were all

Now I'm still just down on tour. So the other guys in the band went into a sweater factory which was cool. I didn't know if we had a lot of *Sweater Power* in us, but the audience who recognized that name, but anyway we eventually got in to it, and that, I ended up playing through it.

Bluesfest. The audience.

It's a great audience. I mean, I've got a lot of gear and have some fax, keyboards and play some old school tunes. What's a little frustrating is that our album has been out long enough now that all the everybody knows is our old stuff which is really old. But we still love playing things like *Like a Rock* and *Rockin' Chair*. We've gone to play longer but maybe DJ I wanted to play first and we never got to it for a while. The first time here, we're realizing about these tunes, we still like 'em but we still play these. We just can't wait to play them.

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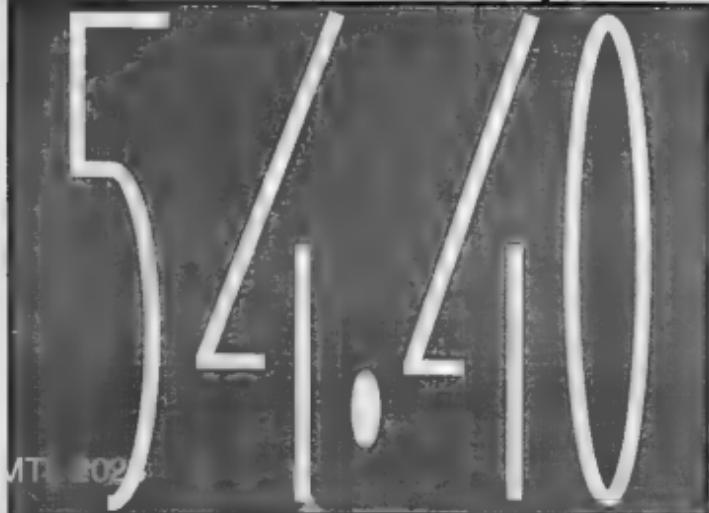
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